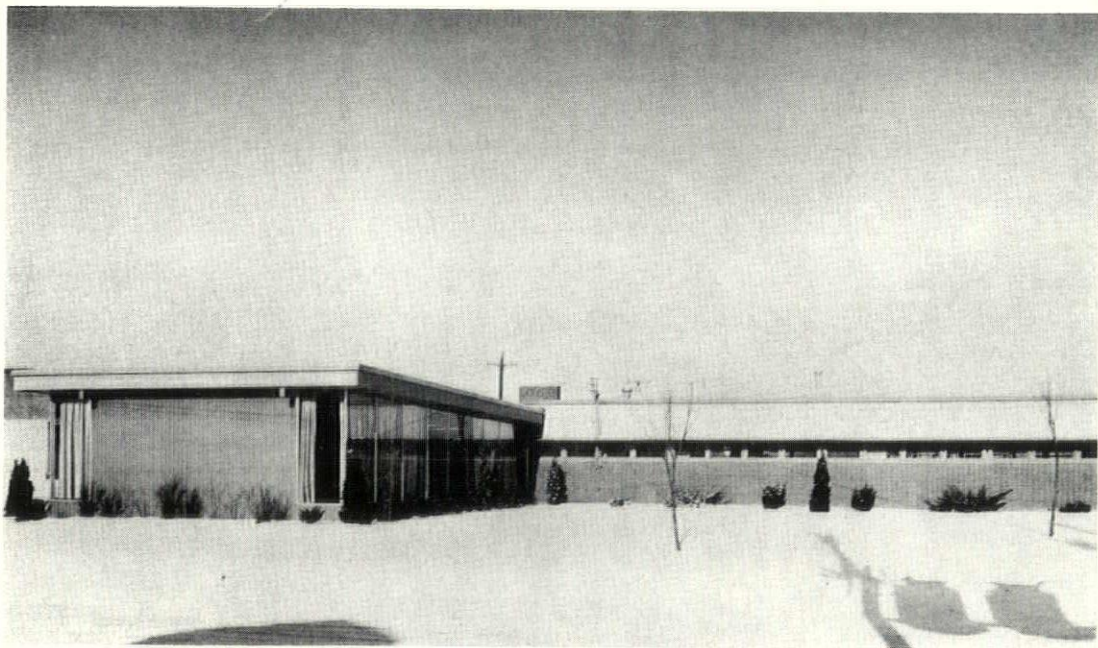


DECEMBER 1957

the Wisconsin Architect



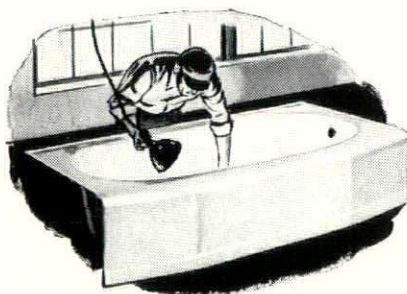
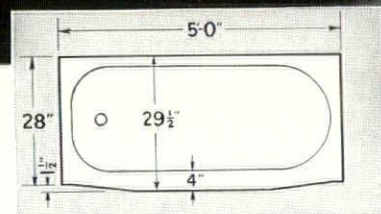
OFFICE BUILDING, 1957

THE *New* KOHLER MINOCQUA



K-725-E.
With outlet at right,
K-726-E.

Space-saving bench rim bath



First Quality Only

Searching tests and inspections are made throughout every step of manufacture.

The trim, low lines of the Minocqua bath have been given fresh selling appeal with the addition of a 4-inch bench rim.

Space-saving dimensions solve many problems caused by limited space available in today's homes, yet the Minocqua affords the convenience, comfort and safety of the full 5-foot length, slope end, flat bottom.

The sparkling, easy-to-clean enamel of the Minocqua—like that of all Kohler baths—is fused to a base of non-flexing iron, cast for strength and rigidity. The complete line of Kohler baths includes sizes and styles that permit various arrangements in bathrooms of any shape or size.

Kohler Co., Kohler, Wisconsin • Established 1873

KOHLER OF KOHLER

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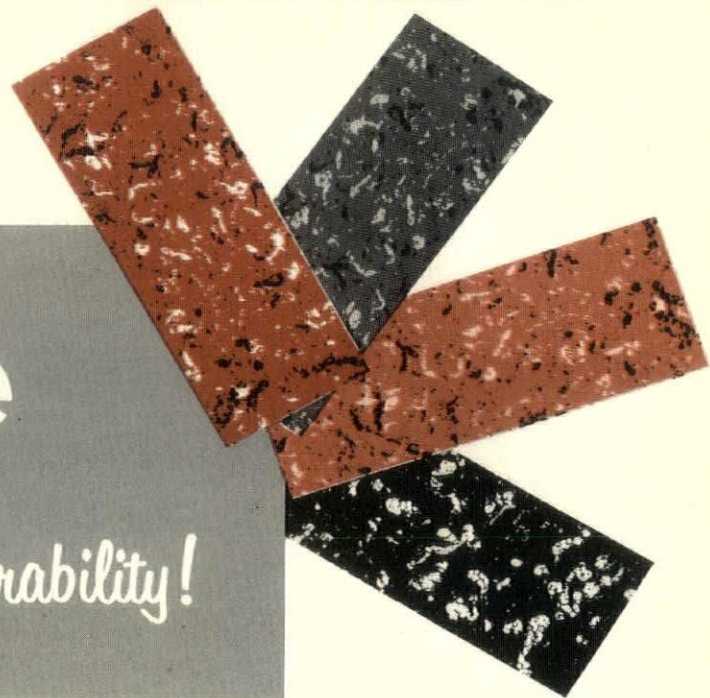
In building after building . . .

this remarkable new decorative finish proves
its outstanding advantages over ordinary paint.

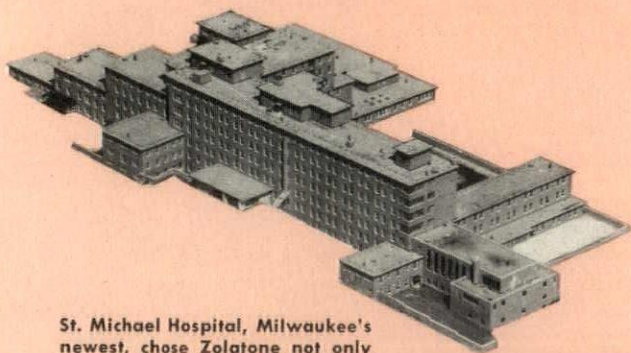
Zolatone

The revolutionary new Multi-Color Finish

"First Choice" for Beauty and Durability!



Milwaukee's famous Schroeder Hotel, where Zolatone is being used extensively in redecorating its 850 guest rooms and beautiful club rooms.



St. Michael Hospital, Milwaukee's newest, chose Zolatone not only for modern beauty but for its proven superiority over ordinary finishes in medical buildings.



The newly completed Mother of Perpetual Help Church in Milwaukee. Here too, Zolatone was selected for its distinctive beauty and unusual durability.

Lower Decorating Costs • Speedy Application Easier and Far Less Maintenance

Is the important decision regarding the decorating of a building yours to make? Then you'll want to know more about ZOLATONE . . . the amazing new finish now being used to beautify more and more famous structures. No ordinary paint can give you *so many benefits!* In fact, you'll find it hard to believe, until you've seen and heard the proof through an actual demonstration of ZOLATONE's superior qualities, and the enthusiastic testimonials of its users. Let us show you how you too can solve all your decorating problems with ZOLATONE.

More reasons why ZOLATONE is "preferred":

ATTRACTIVE — The multi-color pattern gives the surface an unusually live effect. ZOLATONE has depth and creates the feeling of a third dimension.

DURABLE — The very tough film resists chipping and scratching to a far greater degree than conventional finishes, even when subjected to attack by pointed objects.

WASHABLE — Withstands endless washing. Dirt, grease, stains, body oils and acids, etc. have little chemical effect on the film. Any paint solvent, dry cleaner, household soap, detergent or cleanser can be used to remove ink, fingerprints, smudges, etc.

NON-STATIC — Repels dirt and grease particles. Non-static quality keeps surface cleaner longer, without constant care. Less dust will settle on a ZOLATONE surface than on conventional finishes.

CAMOUFLAGE — The multi-color pattern tends to conceal flaws and imperfections in the surface being covered. Similarly, protuberances into a room area can be blanked out to make the room appear larger.

LONG-LIVED — The life expectancy of ZOLATONE is far in excess of conventional finishes.

NO SPRAY DUST — No fog or misting when spraying ZOLATONE allows a cleaner, neater job.

*Spray 2 to 5 colors...in
One Coat!*

a brief look at the

Zolatone

process:

The Finest in Modern Decorative Finishes

ZOLATONE is a plastic coating . . . a true multi-color, which makes it possible to spray any surface with two or more colors simultaneously, in a single spray coat. No special spray equipment or complex new technique is required.

The nature of ZOLATONE allows colors to be intermixed and yet remain separate. No merging or blending or letdown of colors takes place. Upon being sprayed, over the proper base tone, they create an interlocking network of color that is extremely attractive.

A full palette of multi-color blends is always available in stock and more than 6000 custom blends are on record which can be manufactured to order.

ZOLATONE is an excellent finish for almost all materials used in construction and may be applied to the following types of surfaces, both interior and exterior.

concrete	sand plaster	wood*
masonite	cinder block	tile
celotex	putty coat	glass
ceramics	old paint	brick
vitrolite	wallboard	transite
plywood*	stucco	drywall
cement	metal	etc.

*We do not recommend that ZOLATONE be applied to exterior wood or exterior plywood.

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MILWAUKEE 9, WISCONSIN

*These famous buildings too, are
among the many users of ZOLATONE*

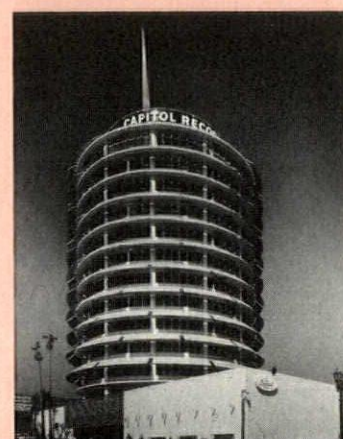


The Beverly Hilton Hotel in Los Angeles, where Zolatone beautifies more than a million square feet of exterior and interior surface.

The Baldwin Apartments in Seattle, another beautiful new structure where Zolatone was selected for its outstanding decorative qualities and durability.



The Capitol Tower in Hollywood, Capitol Records ultra-modern office building, where multi-color Zolatone was chosen for the exterior finish.



Submit Prints of Best Work

Drafting Competition Opens

WISCONSIN CHAPTER members will be interested in the 1957 Drafting Competition, which is not open to draftsmen only. A total of \$250 in prize money, donated by the Wisconsin Chapter, AIA, and the blueprinters of Milwaukee and Madison, will be awarded to winners.

COVER COMMENT

Pictured on this month's cover is a contemporary office building of Ted Hoyer and Company, Inc., of Oshkosh. The single floor structure, of contemporary design, puts windows to work, both for beauty and utility. It is the work of Theodore H. Irion and Leonard H. Reinke, AIA, of Oshkosh. For more photos of this building, see page 10.

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Wisconsin Chapter

American Institute of Architects

8416 W. Lisbon Avenue Milwaukee 16, Wis.
Telephone HOpkins 3-1080

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Here are the particulars:

PURPOSE

The purpose of this competition is:
A—To stimulate greater interest and pride in the technique of architectural drafting.

B—To emphasize the need for:

1. Linear Quality
2. Clarity of Dimensioning
3. Simplicity of Lettering
4. Adequate Notations without Superfluity

Convention Plans Near Completion; Fine Program Looms

Plans for the 1958 convention to be held at the Loraine Hotel in Madison, February 11 and 12, 1958, are reaching a climax. Maurey Lee Allen and his convention committee have had a series of meetings and have announced that Jack Train of Skidmore, Owings and Merrill has assented to conduct the first seminar of the two-day convention. Train was obtained after impressing Wisconsin delegates with his speech at the recent North Central States Regional Conference.

Exhibitors have indicated their interest by rapidly reserving booths in the exhibition hall. Convention officials are investigating the possibility of permitting them to show movies and slides of their products in a room designated for this purpose.

Special thought is being given to entertaining the ladies during their Madison stay. A fashion show by one of Madison's leading department stores will highlight several features attractive to the distaff side.

The Madison division, in charge of the social aspects of the first evening, are planning a night unprecedented in Wisconsin Chapter history. This surprise, along with speakers' names, the convention theme, and other pertinent tidbits will be announced in the January issue of THE WISCONSIN ARCHITECT.

5. Well Composed and Logical Sheet Arrangement
6. Due Regard in Drafting for Processes used in reproducing drawings

ENTRIES

Draftsman shall submit one (1) white print and one (1) blueprint of any single working drawing executed by him in an Architect's office in the State of Wisconsin, during the calendar year of 1957 for an actual building to be constructed.

One entry per contestant will be accepted. Entry fee of \$1.00 shall be included to cover the costs of handling and judging the entries.

Working drawing shall not be retraced for the purpose of providing the contestant with a better entry.

Draftsman's entry should be selected from those sheets of his work which in his best judgment include sufficient variety to demonstrate his competency to handle the usual types of details.

All entries become the property of the Wisconsin Chapter of the American Institute of Architects and will not be returned to the contestant. The Wisconsin Chapter of the American Institute of Architects reserves the right to exhibit any of the entries submitted at its forthcoming Annual Convention and elsewhere as such exhibit may serve the purpose of the competition.

ELIGIBILITY

All draftsmen, not registered as Architects or Engineers, who are employed by Architects in the State of Wisconsin, are eligible for this competition. Each competitor must provide himself with a sponsor who is a member of the Wisconsin Chapter of AIA, who is a principal in the office where the draftsman is employed and who shall vouch for the eligibility of the competitor and compliance of competitor's entry with the rules of competition.

AWARDS

The following monetary awards plus appropriate plaques will be awarded to the winners by the Wisconsin Chapter, AIA, at their An-

(Continued on Page 11)

TOMORROW'S HOME

*A Wisconsin Chapter Member
Analyzes Trends, Describes the
House of the Future*

What will the home of the future look like? This question was graphically answered recently by Maurey Lee Allen, AIA, Appleton, and members of his staff. Much of this material originally appeared in the Appleton Post-Crescent. Because of the thought-provoking tone of these forecasts, we believe that this will be of great interest to other members of the Architectural profession. — Editor.

BE IT ever so humble . . .

Tomorrow's home may not be so humble, or it may—then, as now, homes will depend on individual taste.

But there are things coming, some are here now, which will change the shape of our houses and perhaps the way we live.

With tomorrow's materials and the freeing of much of architecture from traditions—not those of the profession, but those of prospective owners—will come bold, sweeping homes to live and grow in.

Modern structural design permits wide-open areas without load-bearing wall interference. This may lead to a center core of utilities with the roof hung almost umbrella-like from it. Walls can be movable, rooms can change in size, shape and color by simple shifts of panels or dividers.

TWIST OF A DIAL

Walls may be translucent panels, made transparent with the twist of

a dial or remote panel control, similar to polaroid glass.

The basic concept in this sort of house is that it flows outward as the family's need increases—movable wall units make the house bigger. Then, when children are grown and gone, the walls shrink. No more empty, echoing houses for older couples.

A house will be bought for a lifetime, not a season, a year, a generation.

Perhaps the size or shape of a house will give an indication of the size of the family, the age of the couple, almost tell the progress of their lives, even more so than today!

HOUSE SHAPES

House shapes may not vary a great deal from today's, although it is certain that the high peaked roof will be a memory, preserved by a few lovers of old-style architecture.

This is already true—take a roof's-eye view of any modern subdivision. The need for this type of roof has vanished with modern insulation and building techniques.

Roofs can be butterfly style, flat, rounded, or anything else—there's no reason for the traditional peak anymore.

It may well be that the house of the future's shape will be a sphere or hemisphere. It is structurally

sound and aesthetically pleasing. There are those who also maintain that it is the most efficient use of space—no wasted corners.

CAST IN CONCRETE

With these shapes and movable wall panels, houses may be cast in concrete or plastics or metal alloys and turned out like assembly-line autos but without the gaudiness and false form. However, it's more likely that homes will increasingly be designed by architects as an expression of the owner's individual preference, since materials offer such a wide range of uses.

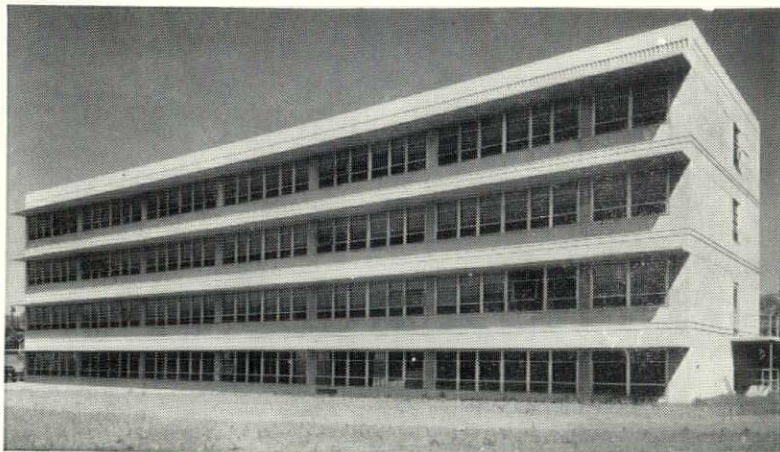
Get rid of your idea of a house sitting in the middle of a green, grassy sward. Imagine a lot, at least 100 per cent larger than today's, covered by a home. Inside, the grass grows wherever the owner likes it, perhaps greener than it would outside. Humidity is mechanically controlled.

In each room or area, automatic air conditioners really condition air—differently in each area, if desired, and always related to the outside weather, so there's no shock between the two. There'll be no complaints about unnatural inside climates—air conditioning will be as natural as a balmy spring day, or any other day you prefer.

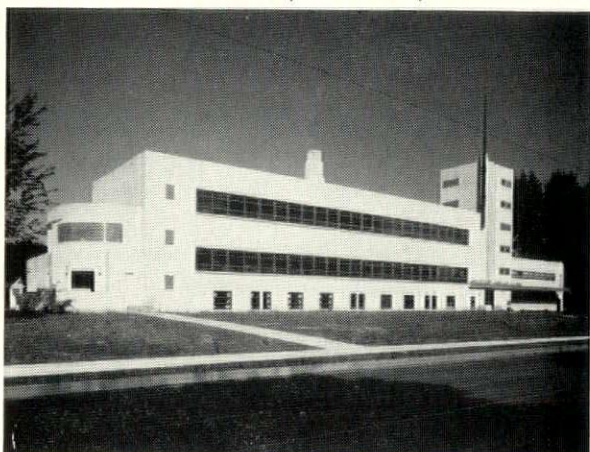
(Continued on Page 15)



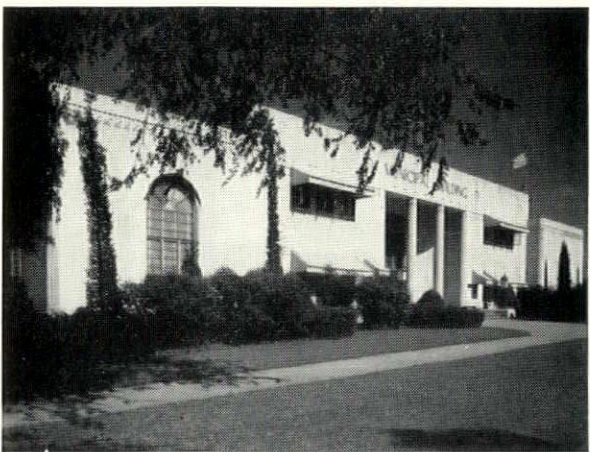
WATER WORKS, PINE BLUFF, ARK.



HOSPITAL, WILMINGTON, OHIO



ELEMENTARY SCHOOL, MINNEAPOLIS, MINN.



CITY HALL, STILLWATER, OKLA.



PARKING GARAGE, TYLER, TEX.



FIRE STATION, OMAHA, NEB.

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Architectural Concrete

These examples show the possibilities architectural concrete offers the architect for designing municipal buildings to make any community proud.

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Our technical staff will gladly help you obtain the structural and economical advantages of concrete. Free literature, distributed only in the U.S. and Canada, is also available on request.

PORTLAND CEMENT ASSOCIATION

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A national organization to improve and extend the uses of portland cement and concrete . . . through scientific research and engineering field work

1957 Journalism Awards Deadline Nears

Wisconsin Chapter members can aid their own public relations and reward newspapers who have aided the profession during the year by entering material in the Fifth Annual AIA Journalism Awards.

The awards are made possible to encourage writing that will further public understanding of Architecture and the architect.

Following are the facts on the Awards:

Prizes: A \$500 cash award to the writer of the best news story or feature story published in a United States newspaper during 1957. A \$250 award to the writer of the news story or feature story chosen as second-best.

A \$500 cash award to the writer of the best article on an architectural subject or personality published by a United States magazine during 1957. A \$250 award to the

writer of the article chosen as second-best.

Eligibility: Entries may be submitted by either the writer or publication. Any daily newspaper or magazine which is made available to the general public, and whose circulation is not limited to a specific membership group or organization, is eligible to compete. Professional architectural magazines are not eligible.

Entries must have been published between January 1, 1957, and December 31, 1957. A tear-sheet of the published story or article should be submitted; not the original copy.

Deadline: Entries may be postmarked not later than January 30, 1958. No entries will be returned. Please mail entries to the Assistant to the Executive Director, American Institute of Architects, 1735 New

York Ave., N. W., Washington 6, D. C.

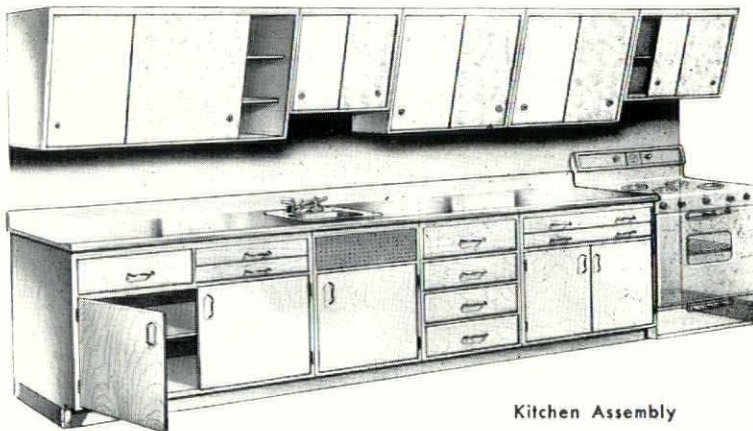
Specifications: Each writer and/or publication may enter a maximum of four stories for consideration. Each entry should be accompanied by a letter giving the name and address of the author; the name and address of the newspaper or magazine in which the story was published; and a notation as to whether the entry is submitted in the newspaper or magazine class. Each envelope or package should be clearly marked *Architectural Journalism Awards*.

Announcement: Entries will be judged by a jury of professional writers and architects. The awards will be announced not later than March 1, 1958. Presentation of cash awards and Certificates of Merit will be made by the AIA Chapter in the communities of the winners.

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Architect-in-Training Program Is Under Way In Wisconsin

The Architect-in-Training Program, which was launched on a national scale in the November issue of the "AIA JOURNAL," is now under way in the Wisconsin Chapter. The first of a series of explanatory talks on the Program was given at the November meeting of the Northeastern Division by Karel Yasko, member of the National AIA Committee on Education and a member of the Architect-in-Training sub-committee. Similar meetings are scheduled for the Milwaukee and Madison divisions in the near future.

The Program is a development of Recommendation No. R-30 of the AIA Survey Commission whose extensive study of the architectural profession "The Architect in Mid-Century" was published in 1955. Since the demise of the mentor system in the 1920's, there has been a glaring hole in the preparation of candidates for registration examinations. This gap shows up alarmingly in a survey made of State Boards of Architectural Examinations for 1955-56 which showed a grand total of 39.66 per cent failures. (Wisconsin had a record of 43.44 per cent failures for 1956.)

Since the architectural profession has never committed the training of architects completely to professional schools and the schools, in turn, do not claim to produce fully trained architects, the responsibility for this state of affairs must be placed at the doorstep of the profession.

Through this program therefore, the AIA hopes to regularize and organize the profession of architecture in the period between graduation and registration examination. It has been approved by the National Council of Architectural Registration Boards although there is no official relationship between the Log Book and the registration board of the state in which the candidate seeks registration. However, the primary object is not the achievement of registration but the continuing education of the architect.

Under the guidance of a Chapter advisor, the Architect-in-Training (his title upon enrollment) maintains, for 3 years, a log book of his office experiences, duly attested to by his employer, or employers. The advisor, through study of the Log

Book, will evaluate the scope of his experience, from time to time, and offer suggestions for enlargement and variation. The position of the advisor is an age-old tradition in the profession of assistance to the younger members by older and more experienced practitioners. Proof of its effectiveness is in the number of licensed architects today who received little or no formal or professional school training.

Enrollment in the Program, at present, will be accepted from all architectural or architectural engineering degree holders. Non-degree holders will be accepted later.

Membership in the AIA, at any level, is not a requirement, though all candidates are expected to participate in all educational and technical meetings held by the chapter.

Application blanks may be obtained from the Chapter Secretary, and upon completion should be forwarded to the Octagon with a \$5.00 enrollment fee. Upon acceptance, the candidate will be registered with the Chapter office and will receive from the Octagon a Log Book and Log Book Supplement. The latter will be a file of additional profession material forwarded directly from the Octagon over the 3-year enrollment period. This period was arrived at because typical state registration laws require 3 years of satisfactory experience prior to admission to examination.

The continuity of the program must be provided largely by the candidate himself. The employer architect has only one official responsibility: to check and initial the quarterly record sheets showing distribution of the candidate's time according to type of work, type and size of building. Unofficially, it is hoped that the employer will be sufficiently interested in the man and profession to arrange for him to have the widest possible variety of experience.

The success of the program will, in the final essence, depend on the profession as a whole; to it belongs the responsibility for providing insurance that the architectural profession will continue in competent hands.



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Contractor, George Hougard & Son, Green Bay, Wisconsin*

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FLEXICORE requires minimum finishing and maintenance
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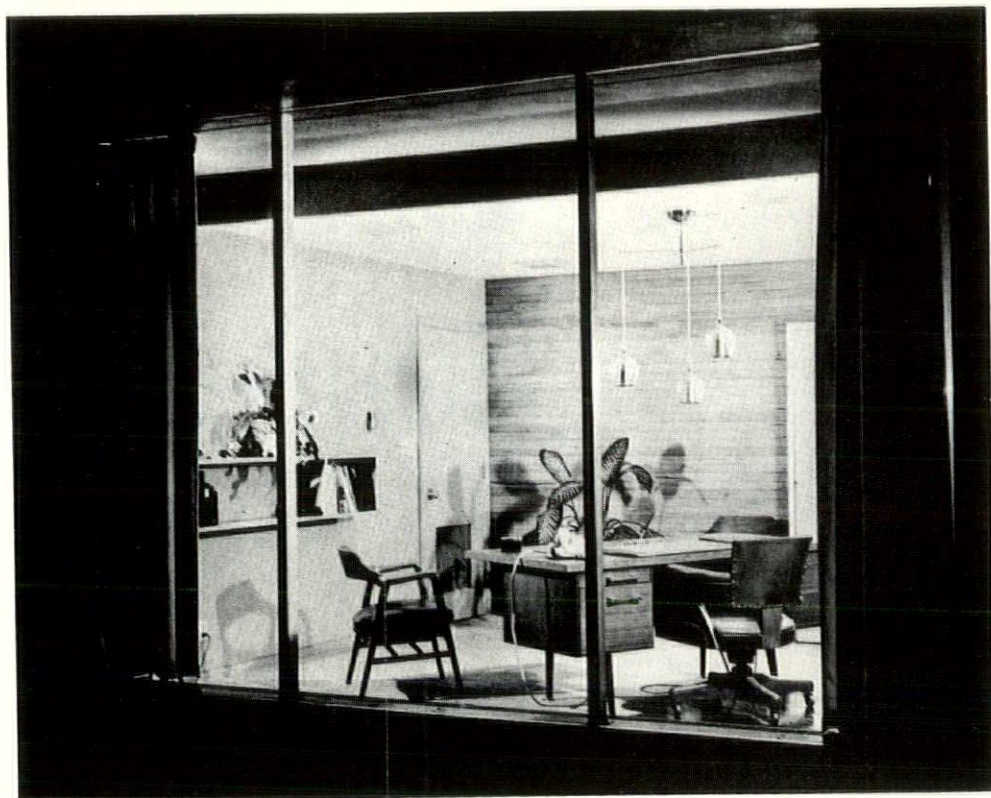
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BELOIT, WISCONSIN

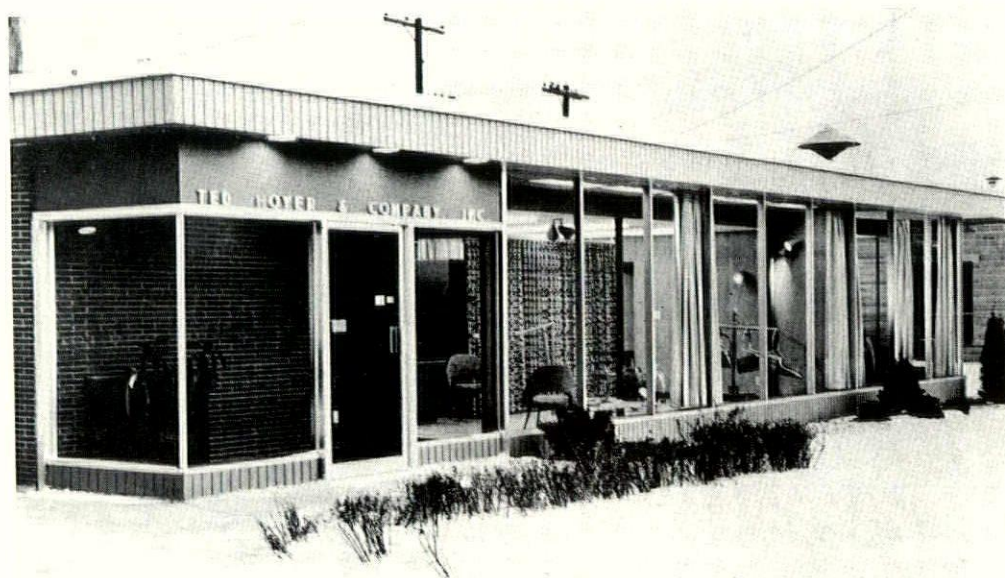
Business IN A CONTEMPORARY SETTING

THEODORE H. IRION, AIA • LEONARD H. REINKE, AIA

WORKING is pleasant and fun in this splendid example of contemporary office building architecture. Gracious styling features both interior and exterior.



TO WORK
COMFORTABLY



PLEASURE TO
DO BUSINESS

Drafting Competition . . .

From Page 3

nual Convention in Madison from the generous gifts that have been made available by Madison and Milwaukee blueprinters, as well as the Wisconsin Chapter, AIA.

First Prize	\$100
Second Prize	75
Third Prize	50
Fourth Prize	25

To aid the jury in making awards on an objective basis, competitors shall cover the title block with a sealed envelope, or with another acceptable manner, which can be removed after judgment and which shall contain the sponsor's and competitor's signed statement.

CLOSING DATE

All entries must be received, by mail prepaid or by personal delivery, by February 4, 1958, in the office of Eschweiler & Eschweiler, Architects, 720 East Mason Street, Milwaukee 2, Wisconsin. All entries shall be rolled and placed in a suitable mailing tube plainly marked on the outside "Wisconsin Chapter, AIA — Drafting Competition."

JURY

The jury will consist of the following:

1. Chairman, Committee of Exhibition and Honor Awards.
2. Member of Committee of Education.
3. Blueprinters representative.
4. An instructor from the drafting department of the Milwaukee Boys Technical High School.
5. Representatives of the Wisconsin Chapter, AIA.

Decision of the jury is to be final on all matters and the competitors and sponsors so agree upon entering the competition.

When your outgo exceeds your income, your upkeep is your downfall.

\$59,000,000 SET FOR FUTURE CONSTRUCTION

September contracts for future construction in Wisconsin amounted to \$59,036,000, or 37 percent above September 1956, F. W. Dodge Corporation, construction news and marketing specialists, reported last month.

Contracts by the major construction categories in September compared to the like month last year showed: non-residential at \$25,482,000, up substantially; residential at \$26,833,000, up 18 percent; and heavy engineering at \$6,721,000, up seven percent.

Construction contracts for the first nine months of 1957 compared to the year-earlier period showed: non-residential at \$192,273,000, up five percent; residential at \$232,556,000, down two percent; heavy engineering at \$75,863,000, down a fraction of one percent; and total construction at \$500,692,000, up one percent.

NEW OFFICE

The Milwaukee District office of Unit Structures, Inc., has moved.

It is now located at 9824 W. Capital Drive, Milwaukee 16.

The phone number is HOpkins 2-2770.

This information is given as a service to architects who do business with this firm.

THREE SPEAKERS FACE HIGH SCHOOL GROUPS

Three members of the Wisconsin Chapter, A.I.A., have recently contributed their talents as speakers to high school groups.

The three are Wallace Lee, who spoke to students at Messmer High School; Wendell Isley, who spoke at Wisconsin Lutheran High School; and Gregory Lefebvre, who spoke at Custer High School.

The speakers, all Milwaukeeans, gave presentations on the subject of Architecture, and the profession as possible careers for the students, and answered questions from the audience.

Speaking assignments such as these do a valuable service to the profession, and are excellent public relations projects.

Any members interested in volunteering to speak are asked to notify Mrs. Ruth Hill at the Wisconsin Chapter office.

NE Division Holds Meeting In Appleton

By GEORGE NAROVEC

The regular meeting of the Northeastern Division, Wisconsin Chapter of The American Institute of Architects was held at the Appleton Elks Club, November 4, 1957. Twenty-one members and their guests were present.

Minutes were read by Mr. George Narovec and approved.

A report on the AIA Convention in Rockford, Illinois, was submitted by Mr. Leonard Reinke.

An election of officers for the coming year was held. Names were submitted for nomination by the Nominating Committee, consisting of: Julius Sandstedt, Eugene Wasermann, Frank Shattuck.

Following the Committee's report, nominations were open from the floor. No other nominations were made and Mr. Percy Brandt made the motion to close nominations. Nominated and elected for the coming year were:

Mr. George Narovec — President

Mr. William Weeks —
Vice-President

Mr. Melvin Siewert —
Secretary-Treasurer

Mr. Karel H. Yasko — Director

Under unfinished business, Mr. Perc Brandt made a strong plea for a clear cut and distinct policy on Architect's advertising. Some violation is quite evident and should be curtailed or corrected through the approved channels.

Mr. Karel Yasko clearly described method and procedure for the "Architect in Training Program." A discussion followed and the need for uniformity in "Architect Registration" throughout the various states was discussed.

Two movies were shown. The first in color was entitled "Black-Top" and "Painting in Motion."

ASSOCIATION

Charles Nagel has announced the association of T. J. Bischoff, AIA, with the firm of Charles Nagel and Associates, Consulting Engineers.

Choreography IN THE LANDSCAPE

An Interesting Treatment on the Subject of Movement Patterns In Landscaping

By Lawrence Halprin

San Francisco Landscape Architect

GARDEN spaces are like stage sets for dance through which people move in ordered and rhythmic patterns. As people move about through these spaces, objects above them—beside them—enclosing them or underfoot—advance and recede—move relatively sideways or backwards—become large or small in a patterned time sequence which takes on all the aspects of a dance composition. Movements vary in tempo—at times fast and jerky, sometimes slow and languid, often completely still as when sitting. As counterpoint, the static objects in a landscape have confined movements of their own—trees sway, leaves vibrate, water tumbles, clouds move across the sky, birds fly from tree to tree. The whole composition is constantly in motion. But the strongest accents, the most powerful movement elements are made by the people within the landscape. The garden is a three dimensional composition of spaces whose divisions and subdivisions, and horizontal and vertical planes confine and mould the movement patterns of the people within it into a choreography closely related to dance.

Our earlier landscapes organized movement into a very set and rigid pattern whose confining symmetry echoed in a three-dimensional sense the societies' urge toward order and refinement. Axes were not only visual but established choreographic

patterns as well. One stood at the house and looked out into the garden down the long walls to the rear of the property. The boxwood hedges confined the view and the pleached hornbeams emphasized the vista. It was orderly and very neat; the movement patterns generated in the garden were tidy as well. The paths were confined and organized into straight lines. These led about the garden in orderly and regimented patterns, people walked up and down the paths quietly and in a distinguished fashion, in rectilinear patterns—almost two-dimensionally in space. The tempos were quieter and the rhythmic patterns less variable and more orderly than those to which we are accustomed today. There is a very real and close relationship between the movement patterns generated within the gardens of the 18th and 19th centuries and the formalized dances of the day. This was a time of courtly gaillards and minuets, those slow and pompous court dances in which ladies and gentlemen, ranging themselves on either side of a long hall, bowed and curtsied, extended hands and glided past each other in measured tempo. It was a time, in theatre dance, when ballet flourished and ballerinas danced on point in symmetrical patterns.

Today we are more peripatetic. The tempo of our civilization is faster and more syncopated—our

movement patterns are broader and wilder. And the tight and symmetrical garden, the rectilinear and confining space no longer serves as an adequate stage within which we must play our part. The scenery needs to explode, the painted and stilted backdrops must give way to the wider landscape of nature and the static garden forms of terrace and screen of hedge and tree must modulate the movement rather than confine it. We need gardens whose form and interior spaces enhance and enrich our movement patterns so that these take on the free and purposeful sense of a garden choreography designed for our time.

Children know this instinctively, and their playground ranges over the whole property. Where barriers do not exist, they create them to clamber over—where sharp angles protrude, they break them off or cut across the grassed corners on rounded curves. If tricycling space is not designed for around and around motions, then we soon find the tricycles in our laps when we sit down for a moment's rest. The sense of garden as play space in motion is the very basis of garden design for children's use.

The ordering of movement on a property, of course, starts with the site plan. The whole essence of a scheme hinges on this movement of basic decision. The rest is secondary. Where do we put the house,

what level is the floor, how does this relate to the ground, where is the driveway, how does the terrace sit, these are the primary decisions. They are governed by a multitude of factors — land, views, orientation, etc. But we need always to think of the choreographic implications of these decisions, and how strongly site use and site plan affect the living and moving patterns of the family or families on the land. Terraces down six steps from the house floor receive less use by far than those at floor level. Direct ground contact makes easy in and out movements possible and enjoyable. Yet there is room within the garden for a vertical sense of movement by a shifting of levels whose up and down quality can give another dimension to the movements on the site. Vertical movement, when properly designed, can add as much richness and quality to the use of a site as can the patterning of movement in the horizontal plane.

Nor does the vertical difference need sharp lines of demarcation. The swelling and rolling of land forms even at small scale gives opportunities for ramps and slopes whose easy rise and fall can contrast with the staccato of flights of steps and the vertical barriers of walls or ditches over which ladders scale or children jump.

In the horizontal plane spaces can be defined through screens or hedges, rows of trees, or low walls which channel movement in and around and into deep forward and backward penetration in as rich and varied a pattern as the designer desires. The essence of the garden is living participation and to achieve this, more than merely visual delight is needed.

Through the careful extension of terraces into the depths of a property, of walks and ways leading around throughout its length and breadth, movement into all of its parts is encouraged and a deep and meaningful sense of actively belonging to the site is encouraged. It is no longer sufficient to sit and enjoy a pretty view of the garden. We want to move out and among the trees joyfully in pleasant patterns underfoot, sit among the trees, look back at the house and moving again along walks and paths, re-

turn to sit again. The varying rhythms of motion and the quiet of sitting and moving must both be planned for.

The changing relationship to the static objects in a garden must be mentioned. As movement occurs through garden spaces, one's relation to objects becomes one of ebb and flow, of nearness and farness, of close contact, passing and then leaving behind. A sort of doppler effect results both audibly and visually in which the degree of detail varies in the seen and heard object. A blossoming apple tree seen from afar is simply a bower of whitish pink flowers. Moving closer one begins to distinguish branches with sprays of five-petaled individual flowers, and the hum of bees becomes louder and more noticeable. Still closer, and the venation of the petals, the anthers and pistil — even the pollen on the leg of the working bee frantically gathering food for the hive, comes into focus in a miniature close-up world. As one moves on, the apple tree recedes in the background with its flowers and bees. Other images loom up ahead. Though the tree has been left behind, an awareness of its position in space still remains and one feels it behind — spatially — as related to the back of one's moving body. The garden spaces envelope the moving person as water envelopes the swimmer and the static objects become points of reference in a changing space. Underfoot textures change and are felt, bricks are uneven and move slightly, asphalt walks are softer and more pebbly, the grassy slope is verdant and springy underfoot. The change in movement pattern here can become a tactile change as well as a visual one.

The rapidity of movement itself can vary the experiences in the landscape. This is particularly true in the larger landscape of park and field and street scene and parkway. A walk along winding paths in the city park in continuous but slow movement has an almost hypnotic and soothing effect — the path winds slowly, rising gradually, the walking movement becomes automatic, trees pass, water is first on the left and then on the right, ducks quack, birds sing — it is a scene in-

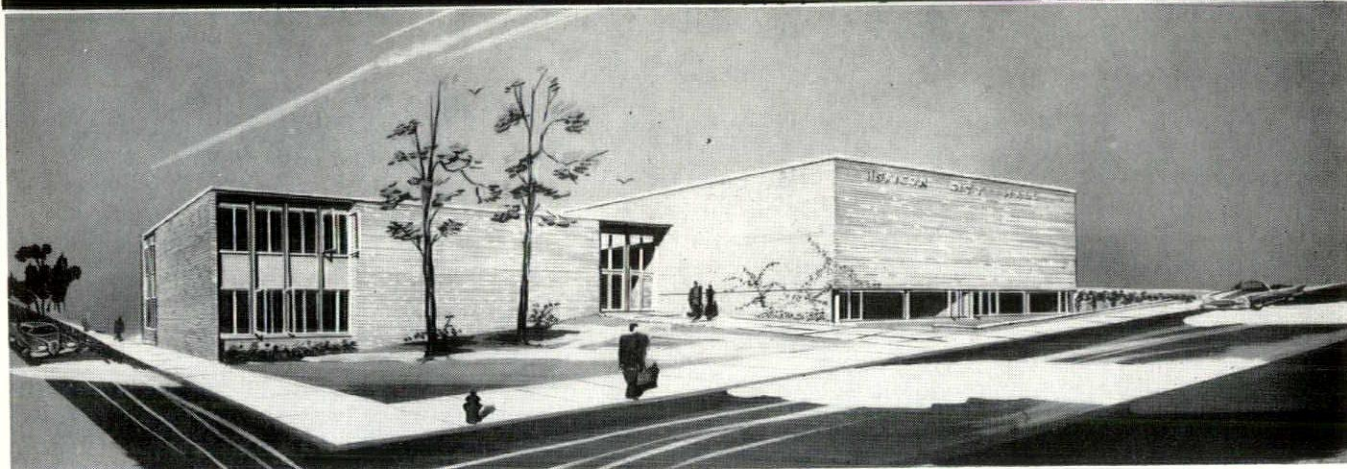
timately experienced. The same experience seen from a car moving through the park at higher speeds calls forth a completely different emphatic response. At 45 miles an hour only the big elements are seen — there is a lake with trees around it and beyond a grassy field. These are passed in a moment and the next element appears. The park remains the same but the rapidity of the movement through it has changed its appearance for the moving person. Parkway design must recognize this element of rapidity of movement along its roadbed by a design which is related to the quickly moving person. Long radius curves, bold planting in masses, strong variations in land forms, large scale opening out and closing in of surrounding spaces are important elements in this high speed design. The danger, as we all know, is the somnambulistic effect of repetition due to movement. Where lethargy may be a welcome result of a 3-miles-per-hour stroll through a park, it can be dangerous at 55 miles per hour on a parkway. Strong and violent contrast in the landscape may therefore be at times desirable in order to break up the repetitive pattern of change and vary the effect sharply. The principle of design for movement must therefore take into account not only the moving person, but attempt to provision the speed at which he will be moving through the spaces of the landscape.

Thus, space comes alive and becomes meaningful as area for movement; within it, objects stand — defining boundaries, establishing reference points, modeling it into perceptible parts which relate to the whole. And through these spaces, generated by design, move the people for whom they were created in ordered patterns. Given inspiration, their movement patterns can take on all the sense of an art form, so that not only the landscape through which they move is a work of art, but their movement through it partakes of all the high quality of dance.

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House of the Future . . .

From Page 4

DUST, DIRT PROBLEM

The problem of dust and dirt will be about ended, since all air in the home will be filtered, treated, scented, freshly cleaned, whichever you choose. In fact, if you miss a little coal soot, you probably could push a button and get some!

The house becomes what we have today—except the walls have moved out to enclose today's yard.

Inside contains outside.

Plastics of infinite variety will give you an open sky with a twist of a knob. Ranging from opaque to transparent, these wall panels can take their color from light, yet not give off light. A green wall doesn't have to emit green light in 1982. Of course, if you're partial to green light, you can turn up the intensity and be bathed in green.

Undoubtedly, light will be evenly diffused throughout the house to the precise level the owner wishes. Gone will be those dark corners—unless you want them—and the bulb snatcher will be a fond memory. Luminous walls, ceilings, panels will provide light and probably can be varied from area to area along a given wall or ceiling.

CHANGE FURNISHINGS

Furnishings? With filtered air cutting dust to nothing and synthetics far better than today's miracle fabrics, you'll be bored with furnishings before they show wear.

You'll probably change your furnishings whenever you change wall panel colors or expand the house with another wall or two.

Those wall panels will contain all utilities. For instance, in your bath, all plumbing will be in each wall unit. All that's needed are a few connections.

In the central utility core will be power—perhaps a home-size atomic generator, perhaps a solar battery storing power collected by solar

cells from sunlight, perhaps a form of electricity transmitted on beams (similar to radio waves) from power stations and unaffected by any kind of weather.

UTILITY CORE

And from this utility core will come everything to operate the house. It will serve 50 rooms or 5. Appliances may be a part of those panels anywhere in the house—there will surely be plug-ins for power, sound, light, cleaning, television, intercoms, almost anything. Or, perhaps a transmitter in the core will beam power to receivers in appliances with no cords to plug in for anything.

Look at your wall. Imagine if it were movable, if it could be curved, zig-zagged, made of any material, if it could be changed easily and quickly whenever you wished there was a little more space in the room—or a little less!

That's what tomorrow will be like. And outside is the city.

BASIC PLANNING

First come the neighborhoods. Cities are rapidly coming to the point—some say they've been there a long time—where planning is an absolute must. Basic planning unit will be the neighborhoods, just as the family dictates home planning.

The definition of a neighborhood in this sense is an integrated, planned residential area with its own schools, churches, civic centers, limited shopping area and transportation center. The transportation will lead to the metropolitan complex, the commercial center where lie major shopping areas and industry.

Each living area is almost an independent small town; except, of course, all are interdependent and part of the city.

BELT OF PARKS

Between the residential neighborhoods and what we might call the city proper, lies a green belt of

parks. Transportation into the heart of the city will be public and it will be underground or monorail. No vehicular traffic will be allowed in the commercial area.

In that city center, moving ways carry pedestrians about. Imagine College avenue, now a boulevard with a center of greenery, running past large, low stores. Integrated, planned design makes the street a pleasant, continuous shopping area—there are no 1956 buildings mixed with the 1982 frontages. It's all of a piece.

Movable ways near the shops move slowly and toward the center of the College avenue mall, faster ways may move 10, 15 20 or more miles an hour. You won't notice the difference as you step from a slow way to a more rapid one—the difference will be as small as that of stepping from the floor to an escalator. That's all it is, really, a horizontal escalator.

NO RAIN PROBLEM

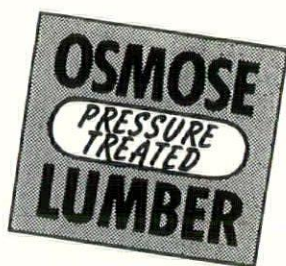
Rain? There won't be any, since the huge transparent roof overhead seals out inclement weather and huge air conditioners insure steady, healthful air throughout the shopping area.

In its own section, industry will be characterized by the modern factory building—long, low, clean, no noxious odors. Again, use of new materials—many here today—make factories pleasing to observer and worker alike.

Gazing into the crystal ball, architects see no chrome and plastic world, spinning along with identical rows of homes. Sure, there'll be brick walls, paneling, tile, wood floors—but they'll be for aesthetic values, not because we have to use them. And you'll buy a floor as a unit, not have it put in a board at a time.

And it doesn't mean the end of craftsmen, either. It means craftsmen will work with new materials and methods, but they'll be building homes.

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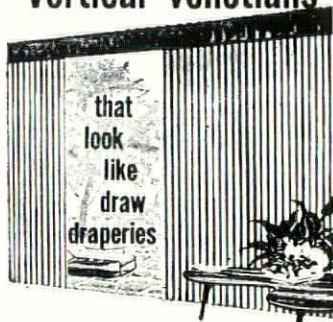
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Members Reminded About 1958 Reynolds Memorial Award

Wisconsin Chapter members are reminded that the deadline for submitting nominations in the 1958 R.S. Reynolds Memorial Award is drawing near. The award carries a \$25,000 honorarium to the architect making the "most significant contribution to the use of aluminum in the building field." It was established a year ago by the Reynolds Metals Company in honor of its founder, R. S. Reynolds, Sr., and is administered by the Institute.

A new procedure has been established this year for entering the competition. To be considered for the award, an architect must be nominated by the Executive Committee or some other designated committee of an A.I.A. chapter, or by any other

recognized architects' society or group outside the United States, or by any university or college—here or abroad.

Closing date for submission of nominations is January 15, 1958. Upon receipt by the Institute of the regulation nomination form, a special binder for insertion of display photographs, site plans and other descriptive data will be forwarded to the nominating body. All submissions of material must be returned to the A.I.A. by April 15, 1958. Judging will be conducted by a five-man jury selected by the Institute. Announcement of the award recipient will be made within a week after the judging which is to be completed by May 6, 1958.

FIRM DISSOLVED

Kenneth I. C. Knudson and Herbert W. Bradley have announced the dissolution of the partnership of Knudson and Bradley, Architects, Hartland, Wis., effective November 1, 1957. Kenneth I. C. Knudson will continue the practice of Architecture in Hartland. Herbert W. Bradley will move to Madison, where he has accepted a position with the Wisconsin Bureau of Engineering.



NOTE THIS!

Memberships of all members whose 1957 dues are not paid by December 31 will be suspended as of that date. Please mail your checks to the Chapter office; no further reminders will be sent.

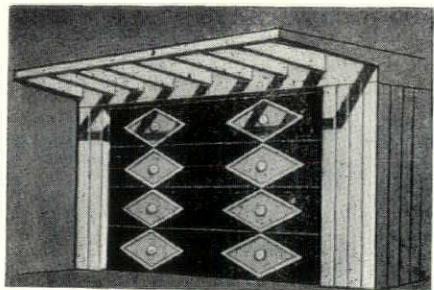
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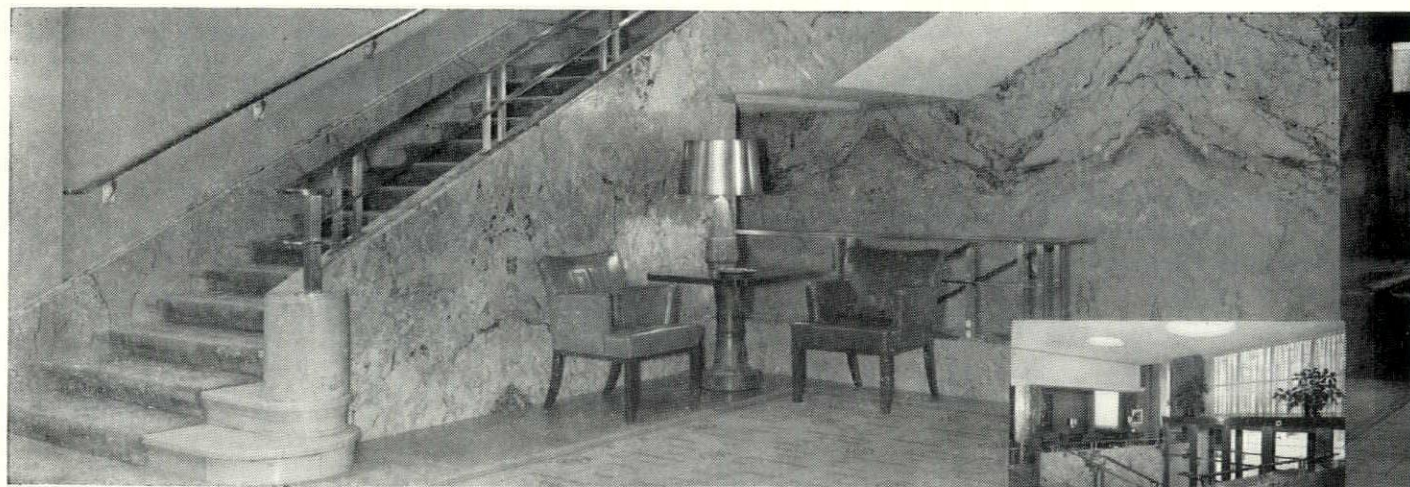
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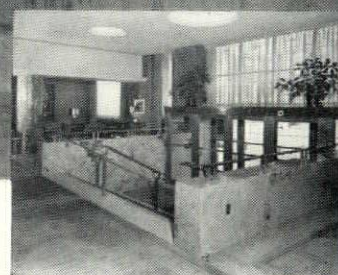


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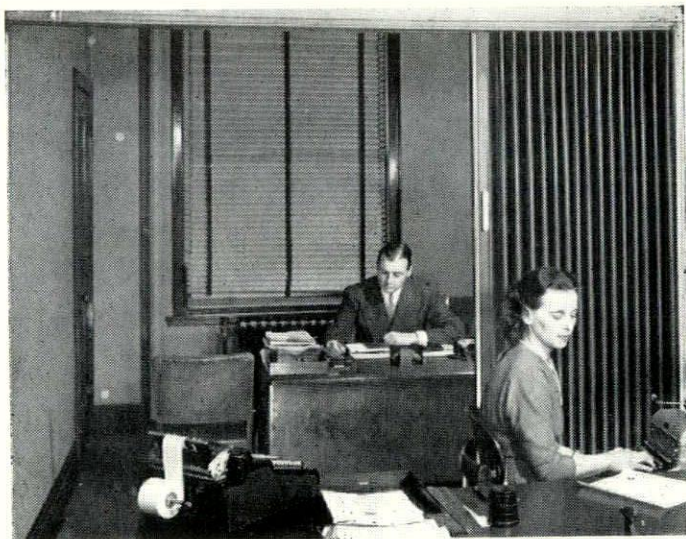
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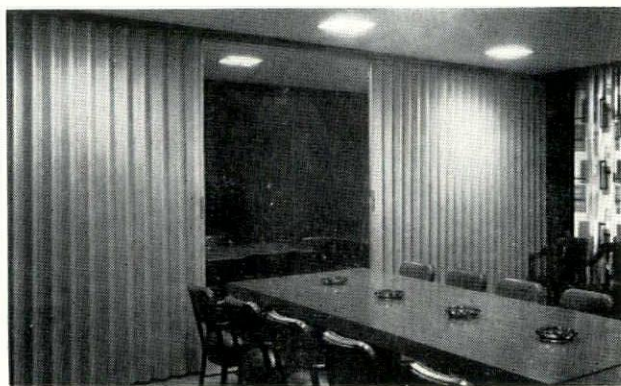
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